

A SELECTION OF HARP SOLOS

- | | | | |
|--|------|--|------|
| 1 . ANNIE LAURIE <i>Scotch melody, transcribed</i> . | 4. 0 | 2. AULD ROBIN GRAY <i>Scotch melody, transcribed</i> . | 3. 0 |
| 3 . BARDIC RELICS N ^o 1. SWEET RICHARD . | 3. 0 | 4. BARDIC RELICS N ^o 2. NOS GALAN . | 3. 0 |
| 5 . BARDIC RELICS N ^o 3. LLANDOVERY & SERCH HUDOL . | 3. 0 | 6. BARDIC RELICS N ^o 4. OF NOBLE RACE WAS SHENKIN . | 3. 0 |
| 7 . BEAUTIES OF IRISH MELODY . | | 8. BRIDAL MARCH . | 2. 6 |
| SAVOURNEEN DEELISH & KATE KEARNEY . | 3. 0 | 10. DON PASQUALE <i>Fantasia</i> . | 3. 0 |
| 9 . CHANT DES CROATES <i>(Blumenthal)</i> . | 3. 0 | 12. GEMS OF IRISH MELODY N ^o 2 . | 2. 0 |
| 11 . GEMS OF IRISH MELODY N ^o 1 . | 2. 0 | 14. GONDOLIER ROW <i>Variations</i> . | 3. 0 |
| 13 . GOD SAVE THE QUEEN <i>Variations</i> . | 3. 0 | 16. IL TROVATORE <i>(The prison scene)</i> . | 3. 0 |
| 15 . GRAND AMERICAN MARCH . | 2. 6 | 18. L'ELISIRE D'AMORE <i>Fantasia</i> . | 3. 0 |
| 17 . KATHLEEN MAVOURNEEN & DERMOT ASTORE . | 3. 0 | 20. LES NOCES <i>Fantasia introducing</i> | |
| 19 . LA GITANA <i>(The new Cachucha)</i> . | 3. 0 | DANISH NATIONAL MELODY . | 3. 0 |
| 21 . RELICS OF WALES <i>(Three Welsh Airs)</i> . | 3. 0 | 22. ROUSSEAU'S DREAM <i>Capriccio</i> . | 3. 0 |
| 23 . THE BLOOM IS ON THE RYE <i>(Bishop)</i> . | 4. 0 | 24. THE LIGHT OF OTHER DAYS <i>(Ballad)</i> . | 3. 0 |
| 25 . THE OLD HOUSE AT HOME <i>(Loder)</i> . | 3. 0 | 26. VICTORIA MARCH <i>introducing</i> "THE BRAVE OLD OAK" . | 3. 0 |
| 27 . ARPA GENTIL <i>(Rossini)</i> . | 3. 0 | 28. TOLL THE BELL <i>(Christy Melody)</i> . | 3. 0 |
| 29 . NELLY GRAY <i>(Christy Melody)</i> . | 3. 0 | 30. WILLIE WE HAVE MISSED YOU & BEAUTIFUL STAR . | 3. 0 |
| 31 . THE MINSTREL BOY <i>(Irish Melody)</i> . | 3. 0 | 32. MARCH OF THE MEN OF HARLECH <i>(Welsh Melody)</i> . | 3. 0 |
| 33 . ROMANCE IN A FLAT . | 3. 0 | 34. RECOLLECTIONS OF CAMBRIDGE <i>Sacred Airs</i> . | 3. 0 |
| 35 . AULD LANG SYNE <i>(Scotch Air)</i> . | 3. 0 | 36. LA DONNA È MOBILE <i>(Verdi)</i> . | 3. 0 |
| 37 . OFT IN THE STILLY NIGHT <i>(Irish Air)</i> . | 3. 0 | 38. FANTASIA (OH! NANNY, BANKS OF ALLAN WATER,
& JENNY JONES) . | 4. 0 |

BY

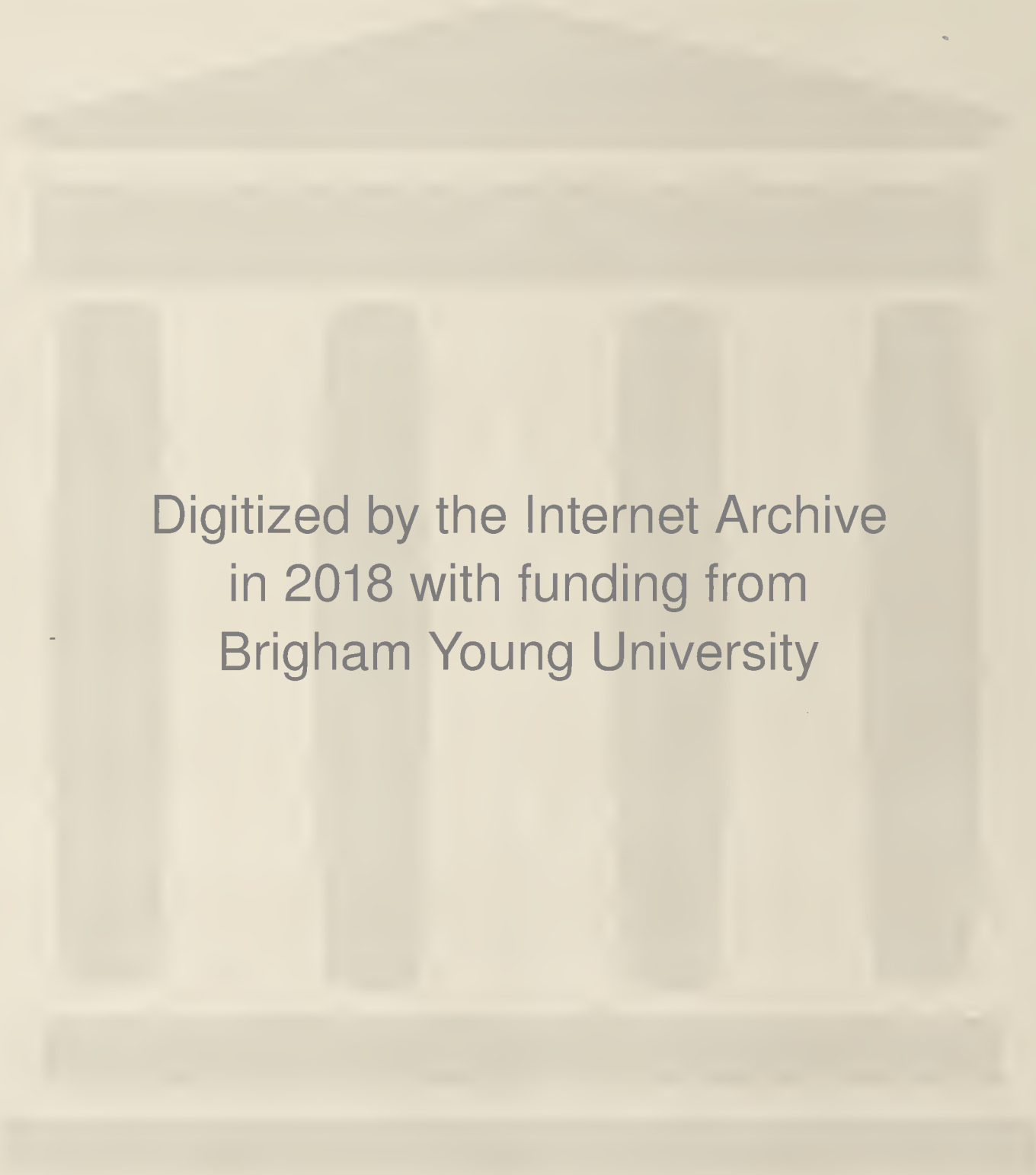
J. BALSIR CHATTERTON.

Harpist to Her Majesty the Queen.

NEW YORK
PERCY ASHDOWN.

LONDON
EDWIN ASHDOWN
(Limited)

TORONTO
88, YONGE STREET.



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BOB D. LITTERELL

BRIDAL MARCH.

INTRODUCTION.

J. Balsir Chatterton.

MAESTOSO.

ff pp f

The introduction consists of two staves of music in 2/4 time, marked **MAESTOSO**. The key signature has two flats (B-flat and E-flat). The first staff begins with a forte (**ff**) dynamic, followed by a piano (**pp**) section, and then a forte (**f**) section. The second staff continues the melody with corresponding dynamics.

soave.

pp *rall:*

This section continues the introduction with a *soave* (softly) marking. It features a piano (*pp*) dynamic and a *rall:* (rallentando) instruction. The music is written for two staves in 2/4 time.

Tempo di Marcia.

or 50



ff

The main march begins with a **ff** (fortissimo) dynamic. The tempo is marked **Tempo di Marcia**. The music is written for two staves in 2/4 time, with a key signature of two flats.

pp

This section of the main march features a piano (*pp*) dynamic. The music continues on two staves in 2/4 time.

The final section of the main march is written for two staves in 2/4 time, concluding the piece.

Bridal March. J.B.Chatterton.

(E A. 16,488)

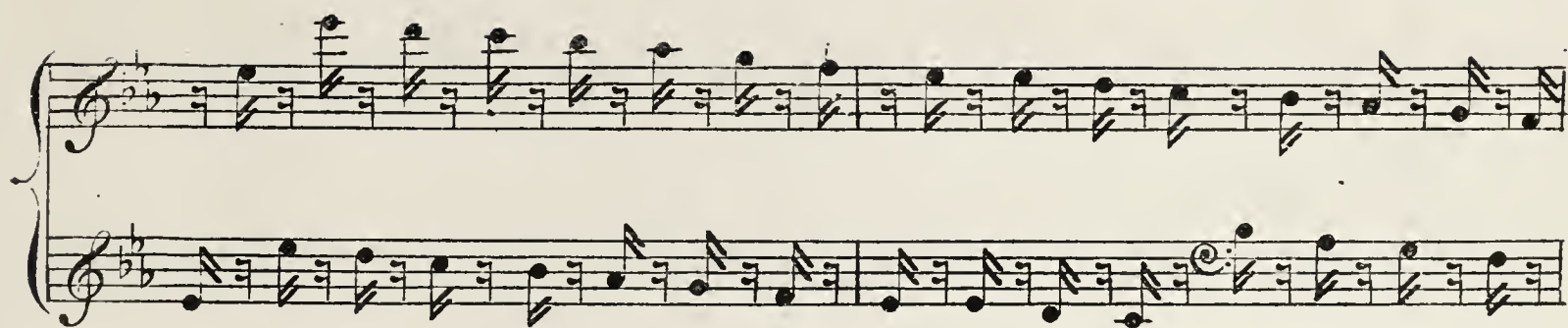
First system of musical notation. The treble staff features a melodic line with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The bass staff provides a harmonic accompaniment. The key signature has two flats (B-flat and E-flat). The word *gaiment.* is written below the treble staff.

Second system of musical notation. The treble staff continues the melody with several accents. The bass staff continues the accompaniment. The dynamic marking *pp* (pianissimo) is written below the bass staff.

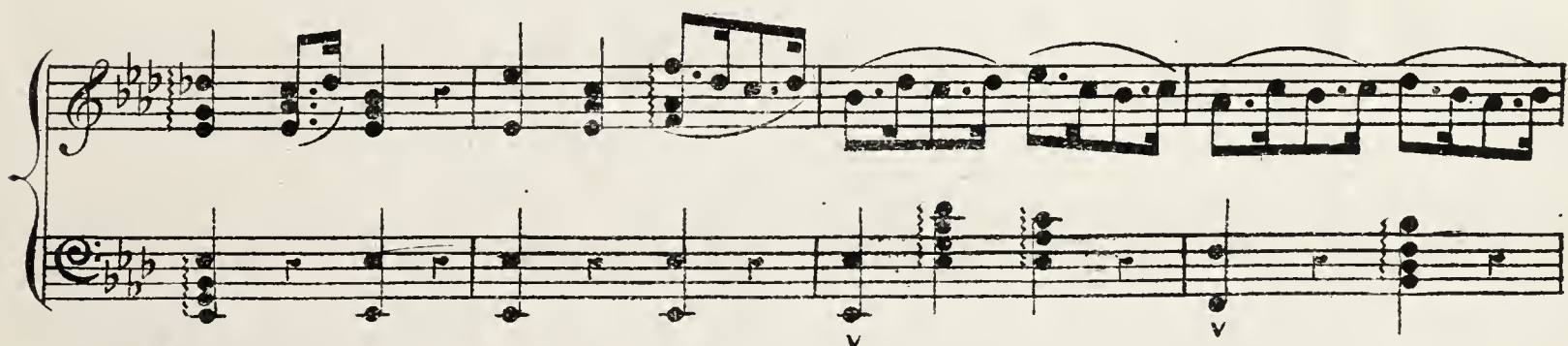
Third system of musical notation. The treble staff continues the melody. The bass staff continues the accompaniment. The instruction *(Fix A)* is written above the bass staff.

Fourth system of musical notation. The treble staff continues the melody. The bass staff continues the accompaniment. The dynamic marking *ff* (fortissimo) is written below the bass staff.

Fifth system of musical notation. The treble staff continues the melody. The bass staff continues the accompaniment. The instruction *Bells.* is written above the treble staff.



HAPPY PAIR — Handel.



Bridal March. J.B.Chatterton.

(E A. 16,488)

f

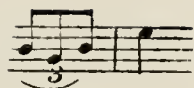
pp elegante.

(Bb)

(Fix D \sharp)

ff

or so



pp

ff

pp

Near the sounding board. *Dim:*

pp *ppp* Fine.

A CATALOGUE OF HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

ALVARS, PARISH.

- a* Fantasia, dedicated to Thalberg..... 5 0
b Introduction and variations on a favourite Air of Bellini..... 4 0
a Marche favorite du Sultan..... 2 6
c Twelve favourite airs..... 3 0

APTOMMAS.

- a* WELSH MELODIES:
 1. The rising of the sun..... 2 6
 2. Of noble race was Shenkin..... 2 6
 3. Ap Shenkin..... 2 6
 4. Poor Mary Anne..... 2 6
 5. Love's fascination..... 2 6
 6. Sweet Richard..... 2 6
a Aptommas's polka..... 3 0

BELLOTTA, F.

- a* Galop brillant..... 2 6
b Il trovatore. Fantaisie sur l'opéra de Verdi..... 3 6

BOCHSA, N. C.

- b* LE MÉNÉSTREL ITALIEN. Dix Morceaux, courts et brillants:
 1. Di Pescatore and Ama tua madre (Lucrezia)..... 2 6
 2. O divina Agnese (Beatrice di Tenda)..... 2 6
 3. Com'è bello (Lucrezia Borgia)..... 2 6
 4. Meco & Voga voga luna (La Straniera)..... 2 6
 5. March & Pas redoublé (Saffio)..... 2 6
 6. Voga, voga, & Sogno talor (Parisina)..... 2 6
 7. Vieni ah! vieni (Cavatine-Mazurka de Pacini)..... 2 6
 8. Ah! tu sei (Parisina)..... 2 6
 9. Quanto è bello (L'elisir d'amore)..... 2 6
 10. Io l'udia (Torquato Tasso)..... 2 6

- b* Récréations pour les Harpistes de toutes les forces:
 1. My own blue bell..... 2 6
 2. The bridal ring..... 2 6
 3. The Prince of Wales' march..... 2 6
 4. March in the old Irish style..... 2 6
 5. Souvenir à l'Ecosaise..... 2 6
 6. The wild white rose..... 2 6
 7. Rondo à la villageoise..... 2 6
 8. L'invitation à la polka..... 2 6
 9. Le moulinet..... 2 6
 10. Welch polka..... 2 6

- b* RELIQUES IRLANDAISES. Favourite Irish airs in 3 books:
 1. Planxty Kelly and The old woman..... 2 6
 2. Nancy Dawson and Savourneen Deelish..... 2 6
 3. Sly Patrick and The Moreen..... 2 6

- a* Les plaisirs de la mémoire. Select melodies from the works of the most popular composers, intended to be performed from memory. In 4 books..... each 4 0

- b* PRÉPARATION A L'ÉTUDE. 200 short miscellaneous and independent passages, calculated to give steadiness and freedom to the hands, flexibility and strength to the fingers, and a thorough knowledge of every species of fingering. In 4 books..... each 3 0

- b* EIGHTEEN ENTIRELY NEW STUDIES, calculated to give strength and independence to the fingers, freedom to both hands and steadiness to the wrists. 2 books..... each 7 6

- b* ELEGANT EXTRACTS, forming the second class of the Appendix to the general course of instructions..... 10 0

- b* TASTEFUL EXERCISES on a favourite melody by Bishop, being the first class of the Appendix to the general course of instructions..... 5 0

- a* THE PUPIL'S COMPANION. Forty progressive studies. 4 books each 4 0

- b* TWELVE PROGRESSIVE PRELUDES, calculated to promote the facility of modulation through the most useful keys..... 5 0

- a* A te diro (Roberto Devereux). Transcription..... 3 0

- b* A temple to friendship (T. Moore). Variations..... 3 0

- b* Cease your funning. Fantasia and variations..... 4 0

- c* Cease your funning. (Variations as sung by Mrs. Salmon)..... 2 6

- c* Grand military march..... 2 0

- d* Grand parade march..... 2 6

- d* L'encouragement. Simple melodies arranged in a most easy style..... 2 6

- b* Partant pour la Syrie. Fantaisie martiale..... 4 0

- c* Petit souvenir (Tyrolienne de Guillaume Tell)..... 2 6

- c* Tartar divertimento (introducing the Tartar drum)..... 2 6

- c* The celebrated Rossignol waltz..... 1 6

- c* The last new French march..... 2 6

- a* Weber's last waltz. Grand and brilliant variations..... 5 0

CHATTERTON, FREDERICK.

- b* Amor! possente nome. Petite fantasia..... 3 0
b L'horloge des Tuileries. Petit amusement..... 3 0
a Le carnaval de Venise. Morceau fantastique..... 5 0
b The dawn of spring. Easter piece..... 3 0

CHATTERTON, J. BALSIR.

- Useful daily practice, scales, exercises, and preludes in various styles, for pupils in all degrees of advancement..... 5 0

- a* A SELECTION OF HIS FAVOURITE COMPOSITIONS:

1. Annie Laurie. Scotch melody. Transcribed..... 3 0
 2. Auld Robin Gray. Scotch melody. Transcribed..... 3 0
 3. Bardic relics, No. 1. Sweet Richard..... 3 0
 4. Bardic relics, No. 2. Nos galan..... 3 0
 5. Bardic relics, No. 3. Llanoverly and Serch hudol..... 3 0
 6. Bardic relics, No. 4. Of noble race was Shenkin..... 3 0
 7. Beauties of Irish melody. Savourneen deelish and Kate Kearney..... 3 0
 8. Bridal march..... 2 6
 9. Chant des Croates (J. Blumenthal)..... 3 0
 10. Don Pasquale. Fantasia..... 3 0
 11. Gems of Irish melody, No. 1..... 2 0
 12. Gems of Irish melody, No. 2..... 2 0
 13. God save the Queen. Variations..... 3 0
 14. Gondolier row. Variations..... 3 0
 15. Grand American march..... 2 6
 16. Il trovatore (The prison scene)..... 3 0
 17. Kathleen Mavourneen and Dermot astore..... 3 0
 18. L'elisir d'amore. Fantasia..... 3 0
 19. La gitana. The new cachucha..... 2 6
 20. Les noces. Fantasia, introducing Danish air..... 3 0
 21. Relics of Wales (Three Welsh airs)..... 3 0
 22. Rousseau's dream. Capriccio..... 3 0
 23. The bloom is on the rye (Bishop)..... 3 0
 24. The light of other days (Balfé)..... 3 0
 25. The old house at home (Loder)..... 3 0
 26. Victoria march (introducing "The brave old oak")..... 3 0

CHIPP, T. P.

- b* I love but thee (T. Moore). Introduction and variations..... 3 0

DUSSEK, O. B.

- d* THE HARPISST'S FRIEND. A series of popular melodies:
 1. Merch Megan..... 1 0
 2. The rising of the lark..... 1 0
 3. March of the men of Harlech..... 1 0
 4. Lilla's a lady..... 1 0
 5. Savourneen deelish..... 1 0
 6. La rosa waltz..... 1 0

GODEFROID, FELIX.

- b* Lucrezia Borgia. Fantasia on Donizetti's opera..... 4 0
b Norma. Fantasia on Bellini's opera..... 4 0

HOLST, GUSTAVUS VON.

- c* "ETRENNES AUX DAMES." Select airs, &c.:
 1. True love. German air..... Keller 2 6
 2. Le vaillant troubadour..... 2 6
 3. The farewell of Raoul de Coucy..... Blangini 2 6
 4. Le départ du jeune Grec..... 2 6
 5. Adolphe. German air..... 2 6
 6. German Waltzes..... 2 6
 7. Ve banks and braes o' bonny Doon..... 2 6
 8. What beauties does Flora disclose. Scotch air and a Quick march..... 2 6
 9. Stanco di pascolar. Venetian air..... 2 6
 10. Di piacer (La gazza ladra)..... 2 6

HUNT, W. R.

- c* The blue bells of Scotland. Introduction and variations..... 3 0

LABARRE, THEODORE.

- b* Non più mesta. Fantasia on Rossini's air..... 3 0
b The last rose of summer. Variations..... 2 6
b There is no home like my own. Variations..... 2 6

MEYER, F. C.

- b* Auld Robin Gray. Divertimento..... 3 0
b Mélange (introducing "My lodging" and "The rose-tree in full bearing")..... 4 0

OBERTHÜR, CHARLES.

- b* Op. 25. Addio, mia vita, addio! Barcarolle..... 2 6
a Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original..... 6 0
b Op. 27. Réminiscences des Mousquetaires. Fantasia on Halevy's opera..... 3 0
b Op. 28. Bijou de Nabuco. Grande fantasia sur l'opéra de Verdi..... 7 0
b Op. 29. La mélancolie de F. Prume. Transcription..... 2 6
b Op. 30. Una lagrima sulla tomba di Parish Alvares. Elégie..... 5 0
b Op. 31. La belle Emmeline. Impromptu..... 3 6

- b* Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:
 1. La cascade..... 3 6
 2. La coquette..... 2 0
 3. La consolation..... 3 0

- b* Op. 61. "GENS OF GERMAN SONG." Twelve recreations:
 1. Adelaide..... Beethoven 3 0
 2. The first violet..... Mendelssohn 2 0
 3. Zuleika..... Mendelssohn 2 0
 4. Cooling zephyrs..... Schubert 2 0
 5. The huntsman, soldier, and sailor..... Spohr 2 6
 6. A ride I once was taking (Trab, trab)..... Kücken 2 0
 7. My harp now lies broken (Maid of Judah)..... Kücken 3 0
 8. My heart's on the Rhine..... Speyer 3 0
 9. From the Alp the horn resounding..... Proch 2 6
 10. With sword at rest (The standard bearer) Lindpaintner 2 0
 11. When the swallows fly towards home (Agathe)..... Abt 2 0
 12. Oh! wert thou mine for ever..... Kücken 2 0

- c* Op. 89. "HOMMAGE A SCHUBERT." Trois mélodies:
 1. Ye flow'rets that to me she gave..... 1 6
 2. Praise of tears..... 1 6
 3. Norman's Gesang..... 1 6

- b* Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:
 1. Streamlet cease..... Curschmann 2 0
 2. Forth I roam..... Kalliwooda 2 0
 3. If o'er the boundless sky..... Molique 2 0

- b* Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:
 1. Bâle..... 3 6
 2. Zurich..... 3 6
 3. St. Gallis..... 3 6

- b* Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrites:
 1. Grace..... C. Mayer 2 6
 2. La fontaine..... C. Mayer 2 0
 3. Si oiseau j'étais..... A. Henselt 2 0

- c* Op. 106. Three characteristic melodies:
 1. Wenn ich ein Vöglein wär..... 3 0
 2. Lisle Laute, lisle linde..... 3 0
 3. Virgo Maria (O Sanctissima)..... 3 0

- c* Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:
 1. Repose..... 2 0
 2. Sorrow and relief..... 2 6
 3. Cradle song..... 2 6

- a* Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs)..... 6 0

- b* Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer..... 2 6

- b* Op. 121. Trois morceaux caractéristiques:
 1. La gitana..... 3 0
 2. Mélodie mazurque..... 3 0
 3. La gazelle..... 3 0

- b* Op. 127. Sacred melodies:
 1. Martin Luther's hymn..... 2 6
 2. Old hundredth psalm..... 2 6
 3. Before Jehovah's awful throne..... 2 6
 4. Airs from "The creation" (Haydn)..... 4 0
 5. Vital spark of heavenly flame..... 2 6
 6. Agnus Dei (Mozart)..... 2 6

- b* Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):
 1. Nobles seigneurs. Cavatine du page..... 2 0
 2. A ce mot tout s'anime. Air de Marguerite..... 2 0

OBERTHÜR, CHARLES—continued.

- b* Op. 129. "ÆOLIAN CHORDS." Three melodies:
 1. Gems of the crimson-coloured even..... 1 0
 2. She was a creature strange as fair..... 1 0
 3. 'Tis sweet when in the glowing west..... 1 0

- b* Op. 132. Nereides. Sketch..... 3 0
b Op. 142. L'invitation del gondoliere. Sketch..... 2 6
b Op. 144. Il trovatore. Fantasia on Verdi's opera..... 4 0
b Op. 146. La traviata. Souvenir de l'opéra de Verdi..... 3 0

- b* Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed:
 1. Ah! che la morte..... Trovatore
 2. Il balen del suo sorriso..... Trovatore
 3. Si la stanchezza..... Trovatore
 4. Stride la vampa..... Trovatore
 5. La mia letizia..... I Lombardi
 6. La donna è mobile..... Rigoletto
 7. Parigi, o cara..... Traviata
 8. Ah, fors'è lui..... Traviata
 9. Di Provenza il mar..... Traviata
 10. Libiamo (Brindisi)..... Traviata
 11. Ernani involami..... Ernani
 12. Va pensiero..... Nabuco

- b* Op. 158. "SEASIDE RAMBLES." Four musical sketches:
 1. Sea nymphs..... 2 0
 2. Murmuring waves..... 2 0
 3. My bark glides through the silver wave..... 2 0
 4. Water sprites..... 2 0

- b* Op. 159. Andalusia. Bolero brillant..... 4 0
b Op. 166. The keel row. Fantasia..... 4 0
b Op. 167. Santa Lucia. Neapolitan air..... 4 0
b Op. 170. Un ballo in maschera. Fantaisie..... 4 0

- b* Songs without words:
 1. Dans ces instants où le cœur pense..... 2 0
 2. Ich denke dein, wenn durch den Hain der Nachtigallen..... 2 0
 3. Eilende Wolken, Segler der Lüfte..... 2 0
 4. Emelina..... 1 0
 5. Selige Tage..... 1 0
 6. Nachgefühl..... 1 0
 7. Adieu, charmant pays de France..... 3 0
 8. For I, methinks, till I grow old..... 3 0
 9. L'air est doux, le ciel est beau..... 2 6
 10. Ange aux yeux bleus..... 2 6
 11. We rove among the roses..... 2 6
 12. Au bord du Rhin..... 2 6
 13. Au bord de la Lahn..... 2 6
 14. Au bord de la Nahe..... 2 0
 15. Au bord du Neckar..... 2 0
 16. Auf leichtem Zweig..... 2 0
 17. Ah! be not sad..... 2 0
 18. Remind me not..... 1 2

- b* "VOYAGE LYRIQUE." Twenty-four National Airs..... each 3 0
 1. Norway..... 13. Romagna.
 2. Sweden..... 14. Naples.
 3. Denmark..... 15. Spain.
 4. Russia (God save the Emperor)..... 16. Portugal.
 5. Prussia..... 17. Switzerland.
 6. Prussia..... 18. France (La Marseillaise).
 7. Poland..... 19. France (Les Girondins).
 8. Saxony..... 20. Belgium.
 9. Bavaria..... 21. Holland.
 10. Austria (Haydn's hymn)..... 22. England (Rnle Britannia).
 11. Hungary..... 23. America (Hail Columbia).
 12. Sardinia..... 24. England (God save the [Queen]).

STIEL, W. H.

- b* My lodging is on the cold ground (variations)..... 3 0

STREATHER, WILLIAM.

- b* Deh vieni alla finestra. Serenade from Don Juan..... 2 0
a Ilome, sweet home, of Thalberg, transcribed..... 5 0

TALLOR, GERHARD.

- a* Com'è gentil (Don Pasquale). Transcription..... 2 6
a Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters)..... 3 0
a Two favourite Irish melodies (Coolin and The minstrel boy). Variations..... 3 0
a Rigoletto. Fantasia on Verdi's opera..... 5 0

THOMAS, JOHN.

- b* WELSH MELODIES. Transcribed:
 1. The ash grove..... 3 0
 2. The bells of Aberdovey..... 3 0
 3. Sweet melody, sweet Richard..... 3 0
 4. The rising of the sun..... 3 0
 5. The march of the men of Harlech..... 3 0
 6. Riding over the mountain (original melody by J. Thomas)..... 3 0
 7. The plain of Rhuddlan..... 3 0
 8. Love's fascination..... 3 0
 9. The rising of the lark..... 3 0
 10. The camp (Of noble race was Shenkin)..... 3 0
 11. Megan's daughter..... 3 0
 12. The minstrel's adieu to his native land (original melody by J. Thomas)..... 3 0
 13. Watching the wheat..... 3 0
 14. New year's eve..... 3 0
 15. David of the white rock, or The dying bard to his harp..... 3 0
 16. Over the stone..... 3 0
 17. The miller's daughter..... 3 0
 18. Come to battle..... 3 0
 19. All through the night..... 3 0
 20. The blackbird..... 3 0
 21. The dawn of day..... 3 0
 22. Britain's lament..... 3 0
 23. Black Sir Harry..... 3 0
 24. The departure of the king..... 3 0

- b* La source. Caprice of J. Blumenthal, transcribed..... 4 0
b The harmonious blacksmith, of Händel, transcribed..... 3 0

WRIGHT, T. H.

- b* Caledonian Fantasia, introducing favourite Scotch melodies..... 4 0
b Com'è gentil (Don Pasquale). Fantasia..... 3 0
b Deh calma oh ciel (Otello). Transcription..... 2 6
b Fra poco a me ricovero (Lucia). Arranged..... 3 0